



ACCURATE TRANSCRIPTIONS
IN NOTES AND TABLATURE

Transcribed by
MOLLY BRYAN

The Best Of James Taylor

ring:

Let Me Be Lonely Tonight

g Ago And Far Away

olina In My Mind

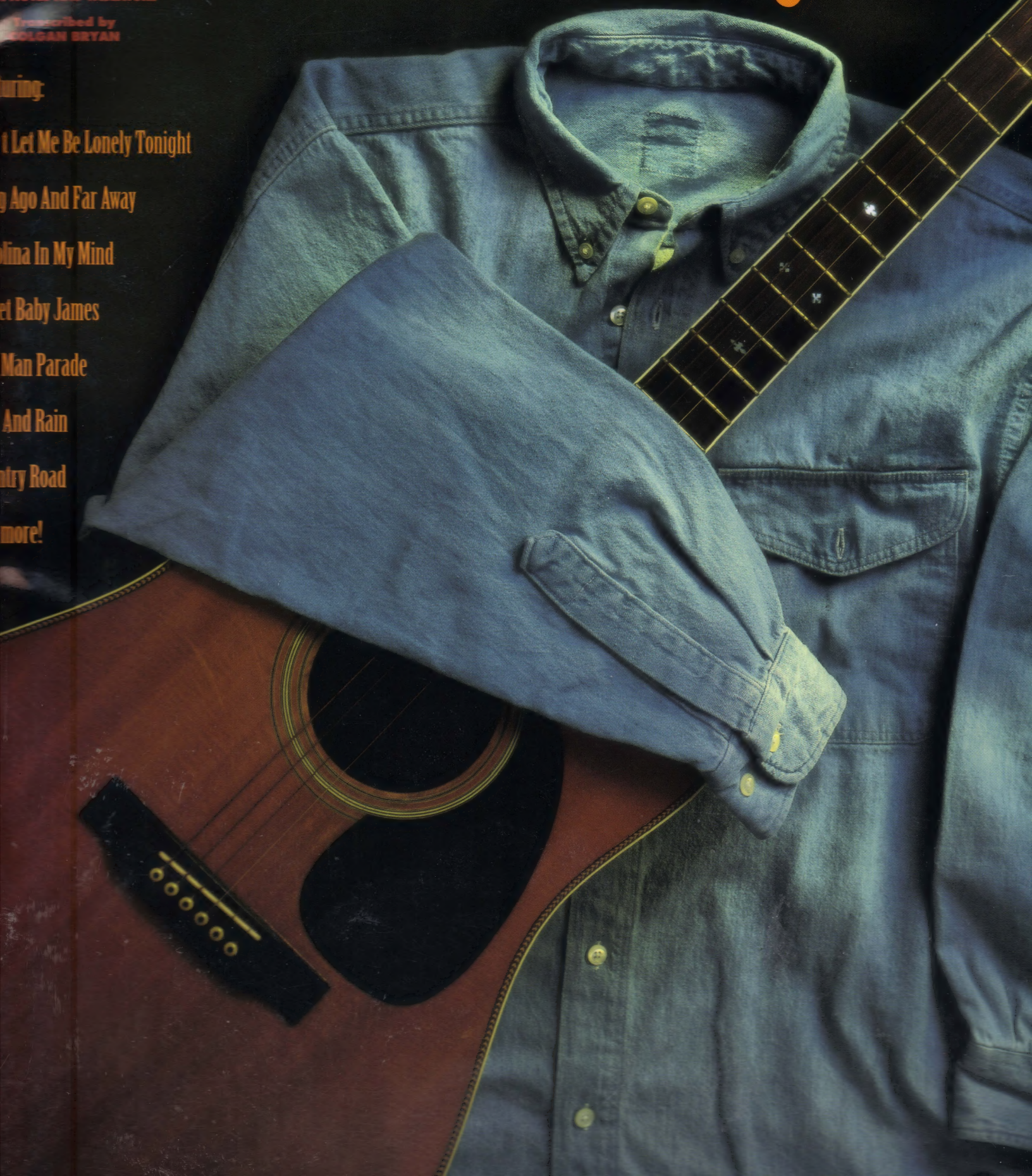
et Baby James

Man Parade

And Rain

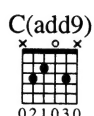
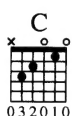
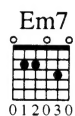
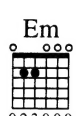
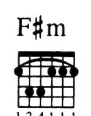
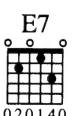
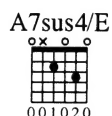
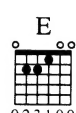
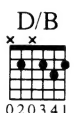
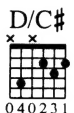
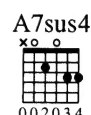
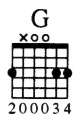
try Road

more!



Carolina In My Mind

Words and Music by James Taylor



Capo II

Introduction ♩=74

© 1969, 1971 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
 This arrangement Copyright © 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
 All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
 All Rights Reserved International Copyright Secured Used by Permission

Harmony: on D.S.

Chorus w/ Fill 1: on D.S.

D **G** **G/F#** **A7/E** **A**

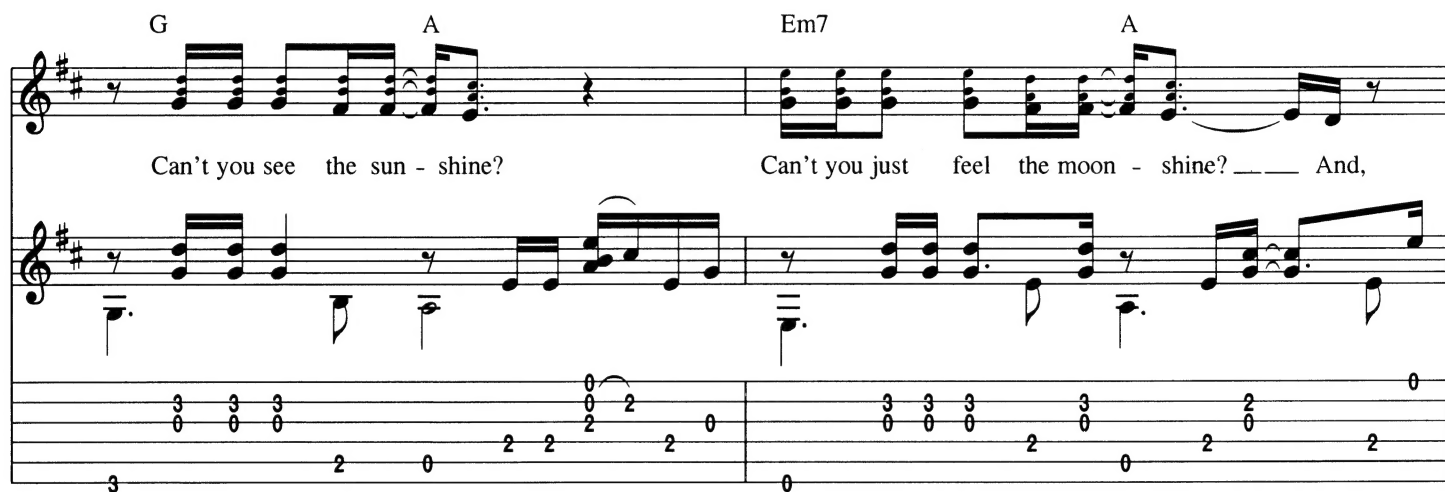
In my mind I'm gone to Car - o - li - na.

2nd time



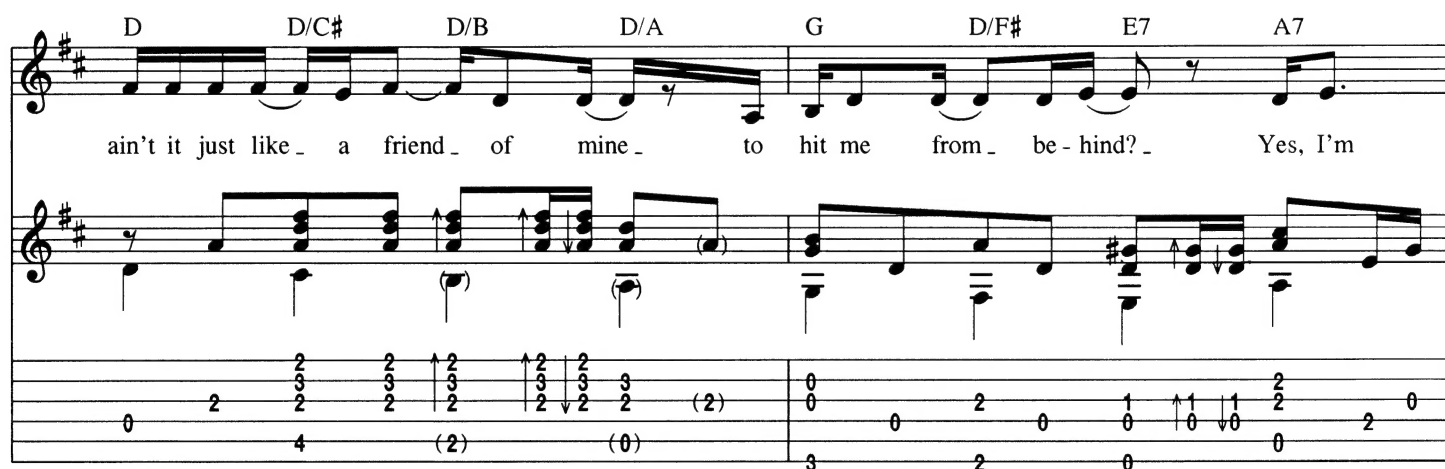
G **A** **Em7** **A**

Can't you see the sun - shine? Can't you just feel the moon - shine? And,

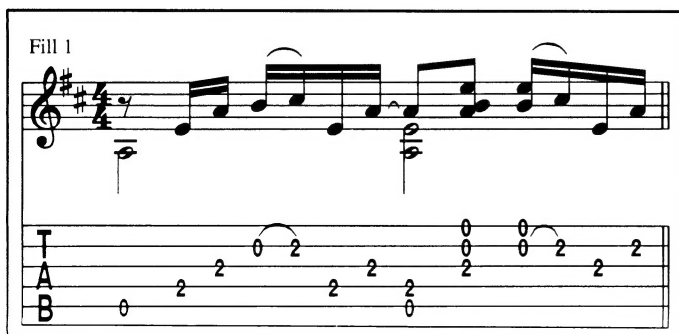


D **D/C#** **D/B** **D/A** **G** **D/F#** **E7** **A7**

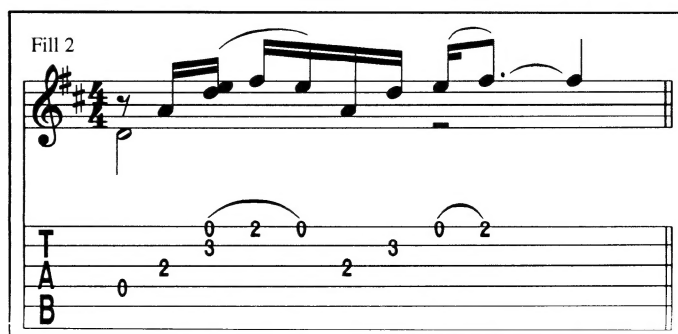
ain't it just like a friend of mine to hit me from be - hind? Yes, I'm



Fill 1



Fill 2



w/ Fill 2: on D.S.

D Bm Em A D

gone to Car - o - li - na in my mind. —

Rhy. Fig. 1

End Rhy. Fig. 1

Verse

D C G A A#°7

Kar - in, she's a sil - ver sun. — You best walk her way — and watch it shine — and
Dark and si - lent, late — last night, — I think I might have heard the high - way call — and

Bm G A

watch her — watch the morn - ing come. —
geese in flight — and dogs that bite.

A
The

G D/F# Bm E7 A7sus4/E A7

sil - ver tear — ap - pear - ing now, — I'm cry - in', — ain't I?
signs that might — be o - mens — say I'm go - in', — I'm go - in', I'm

To Coda ⊕

D Bm E7 A7 D

Gone to Car - o - li - na in my mind. — There
gone to Car - o - li - na in my mind.

Strum with first finger

D C G A7 A#°7

ain't no doubt — in no — one's mind — that love's — the fin - est thing — a - round. —

Bm G A

Whis-per some-thing soft — and kind. — And

G D/F# Bm7 E A7sus4/E A

hey, babe, the sky's on fire. I'm dy - ing, ain't I?

The first system of the musical score consists of a vocal line and a guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "hey, babe, the sky's on fire. I'm dy - ing, ain't I?". The guitar accompaniment is shown in two staves: the top staff is in treble clef and the bottom staff is in bass clef. Fret numbers are indicated below the strings: 0, 3, 0, 3, 2 for the first measure; 2, 1, 0, 3, 2, 0, 0, 2 for the second measure.

w Rhy. Fig. 1

D.S. al Coda

D Bm Em7 A7 D

Gone to Car - o - li - na in my mind.

The second system of the musical score continues the vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "Gone to Car - o - li - na in my mind.". The guitar accompaniment is shown in two staves: the top staff is in treble clef and the bottom staff is in bass clef. Fret numbers are indicated below the strings: 0, 2, 3, 0, 2, 3, 3, 2, 0, 3, 0, 2 for the first measure; 0, 0, 0, 2, 2, 2 for the second measure.

⊕ *Coda*

Interlude

D G A

With a ho - ly host of oth - ers stand-in' a - roun'.

The Coda and Interlude sections of the musical score. The Coda section is marked with a ⊕ symbol and the word "Coda". It features a vocal line in treble clef with a key signature of one sharp (F#) and the lyrics "With a ho - ly host of oth - ers stand-in' a - roun'.". The guitar accompaniment is shown in two staves: the top staff is in treble clef and the bottom staff is in bass clef. Fret numbers are indicated below the strings: 0, 2, 3, 0, 2, 2, 3, 3, 2, 0, 3, 0, 2 for the first measure; 0, 0, 0, 2, 2, 2 for the second measure.

me, still I'm on the dark side of the moon.

The third system of the musical score continues the vocal line and guitar accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are "me, still I'm on the dark side of the moon.". The guitar accompaniment is shown in two staves: the top staff is in treble clef and the bottom staff is in bass clef. Fret numbers are indicated below the strings: 2, 4, 4, 2, 4, 4, 4, 4 for the first measure; 2, 4, 2, 4, 2, 4, 0, 2 for the second measure.

G A7 C G Em

And it seems — like it goes on like this for - ev -

D C(add9) G/B

er. You must for - give me, —

Em7 D5/A D Bm Em A

if I'm up and gone — to Car - o - li - na in — my

Chorus

D G Em7

mind. In my mind — I'm goin' to Car - o - li -

A G A

na. Can't you see the sun - shine?

Em7 A 3 D D/C# D/B D/A

Can't you just feel the moon - shine? Ain't it just like a friend of mine to

G D/F# E7 A7 D D/F# G D/F#

hit me from be - hind. Yes, I'm gone to Car - o - li - na

Em7 A7sus4 D D/C# Bm A

in my mind.

Rhy. Fig. 2

w/ Rhy. Fig. 2 to end

G G/F# Em7 A7 D D/C# Bm A

Gone to Car - o - li - na in my mind And I'm goin'.

The first system of the musical score. The vocal line (treble clef) has a key signature of one sharp (F#) and a time signature of 4/4. The melody starts on G4, moves to A4, then B4, and continues with eighth and quarter notes. The lyrics are "Gone to Car - o - li - na in my mind And I'm goin'." The guitar line (treble clef) features a rhythmic figure of eighth notes, mostly beamed in pairs. The bass line (bass clef) has a simple pattern of 3, 2, 0, 0.

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

to Car - o - li - na in my mind. Goin' to Car - o - li - na in my

The second system of the musical score. The vocal line continues the melody from the first system. The lyrics are "to Car - o - li - na in my mind. Goin' to Car - o - li - na in my". The guitar line continues with the same rhythmic figure. The bass line continues with the same pattern.

D D/C# Bm A G G/F# Em7 A7 D D/C# Bm A

mind. Gone, I'm gone, I'm gone.

The third system of the musical score. The vocal line continues the melody. The lyrics are "mind. Gone, I'm gone, I'm gone." The guitar line continues with the same rhythmic figure. The bass line continues with the same pattern.

G G/F# Em7 A7 D D/C# Bm A

Say nice things a - bout me 'cause I'm gone south now. Got to

The fourth system of the musical score. The vocal line continues the melody. The lyrics are "Say nice things a - bout me 'cause I'm gone south now. Got to". The guitar line continues with the same rhythmic figure. The bass line continues with the same pattern.

G G/F# Em7 A7 D D/C# Bm A G G/F# Em7 A7

car - ry on with-out me. I'm gone.

Fade

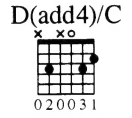
The fifth system of the musical score. The vocal line continues the melody. The lyrics are "car - ry on with-out me. I'm gone." The guitar line continues with the same rhythmic figure. The bass line continues with the same pattern. The piece ends with a "Fade" instruction.

Words and Music by James Taylor



C

0 3 2 0 1



© 1972, 1973 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
This arrangement Copyright © 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved. International Copyright Secured. Used by Permission.

Em9 A7sus4 F#m7 B7 Gmaj7 F#m7

Tell me lies, ___ but hold ___ me tight. Save your good-byes for the morn -

Fretboard diagram (Guitar):

0	3	0	0	2	4	2	4	3	5	2	2	2
0	2	0	2	0	2	2	4	2	4	2	2	2
0	0	0	2	2	2	2	2	3	3	2	2	2

Bass line (Fretboard diagram):

8	9	9	8	12	17	14	17	14	14
6	11	11	11						
5	9	9	9						

Bm7 E7 Em9 A7sus4 A/D B7b9/F#

- in' light, ___ but don't let me be lone - ly to - night. ___

Fretboard diagram (Guitar):

2	3	2	1	3	1	2	1	2	0	3	0	3	0	3	0	0	0	2	2	1	2	1	2
2	0	0	0	0	0	0	0	0	0	2	2	2	1	2	1	2	2	2	2	2	2	2	2
2	0	0	0	0	0	0	0	0	0	2	2	2	1	2	1	2	2	2	2	2	2	2	2

Bass line (Fretboard diagram):

10	12	9	7	5	5	5	8
				6		5/8	

Verse

Em9 Em9/A A/D B7b9 Em9 A7sus4

Say good-bye and say _____ hel-lo. _____ Sure 'nuf good to see you, but it's

14 15 14 14 14

F#m11 B7 Gmaj7 F#m7 Bm7 E7

time to go. _____ Don't say yes, but please don't say _____ no. _____ I don't

7 9 11 9 7 9 11 9 14 14 17 14 14 10 12 9 7 9 7 9

Em9 Em9/A A/D Dmaj7 **Bridge** Bm BmMaj7

want to be lone - ly to-night. Go a - way, then damn - ya. Go

2 3 0 3 0 0 2 0 2 2 2 2 0 4 3 2 3 3 2

0 0 2 2 2 2

0 0 0 0 2 2

Bm7 E7 Em9 A C G(add2) D

on and do _ as you . please, - yeah. - You ain't gon-na see me get-ting down on my knees. -

2 3 2 3 2 1 1 0 1 1 2 3 0 3 2 2 1 0 2 3 3 3 2 3

2 0 0 0 0 3 0 0 0 0

0 0 0 0 0 0 0 0 0 0

7 9 7 6 6 7 6 5 5 5 2 2 4 7 9 7

7 5 5 5 5 5 5 5 5 5

Bm F#m/A# D/A E7 Em9 A7 C

I'm un-de-cid-ed and your heart's been di-vid-ed. You've been turn-in' my world up-side down..

Verse

G(add2) Em9 Em9/A

Do me wrong. -

A/D B7b9 Em9 A7sus4 F#m7 B7

Do me right, right now, — ba - by. Go on and tell me lies but hold me tight. —

0 2 2 1 2 2 1 0 3 0 0 3 5 2 4 2 4 2 2

5 5 5 4/7 8 7 11 12 9 10 10 11

Gmaj7 F#m7 Bm7 E7 Em7 A7sus4

Save your good-byes for the morn - in' light, morn - in' light, — but don't let me be lone - ly to-night.

10 10 10 10 10 10 10 7 9 7 9 2 3 3 4

C(add2) Gmaj7 D6/F# Bm7 E9

I don't want to be lone - ly to - night, _ no, _ no. _ I don't

Em9 A7 A/D

want to _ be lone-ly to - night. _

0 3 0 3 0 0 0 0 0 0 2 2 2 0 0 2 2 4 2 0 2

7 9 7 9 7 8/10 9/11 10/12 10 5/7 7 7 5 5 7 6 7 9

Outro (Sax Solo)

Em9 Em9/A A/D B7b9 Em9 Em9/A

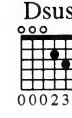
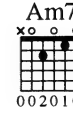
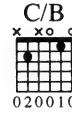
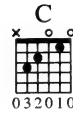
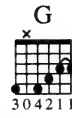
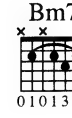
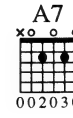
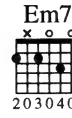
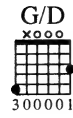
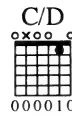
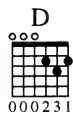
A/D B7b9 Em9 Em9/A A/D B7b9

Em9 Em9/A A/D D(add4)/C

I don't want to be lone - ly to - night.

Country Road

Words and Music by James Taylor



⑥ to D A Intro

Verse

1., 3. Take to the high - way, won't you lend me _ your _ name? _ Your way, and my way seem to be
2. Sail on home to Je- sus, won't you good girls, and _ boys. _ I'm all _ in piec- es. You can

© 1970 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
This arrangement Copyright © 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

C/D D Em7 A7 Em7 A7

one and the same. Ma-ma don't un-der-stand. it. She wants to know where I've been. I'd
have your own choice. But I can see a heav-en-ly band full of an-gels com-in' to set me free. I

Em7 A7 Bm7 C/D

have to be some kind of nat'-ral born fool to want to pass that way a-gain, but you know I could feel.
don't know noth-ing 'bout the why or when but I can tell you that it's bound to be be-cause I could feel.

D C/D G D

it,
it child, yeah! } on a coun-try road. _

To Coda ⊕

1. C/D D 2. C/D D

Dm7

I guess my feet know where they want me to go, walk-ing on a coun-try road.

D.S. al Coda

14

Outro

Walk on down, _ walk on ____ down, _ walk on down, _

C

— walk on — down, — walk-ing on a coun-try road. —

C/G G D Dsus D

La la la la — la la la la la la — la la — la la la la la la la —

C G D

— la la — la la, — coun-try road. — Woah! — Yeah! —

C G D

— Walk-ing on a coun-try road. —

C G D

(0) 0 0 3 0 5 5 0 0 0 0 0 0

C G D

Coun-try road.

(0) 0 0 3 0 5 5 0 0 0 0 0 0

C G D

Whew! Coun-try road.

(0) (2) (4) 5 0 0 0 0 0 0 0 0 0

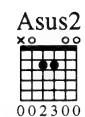
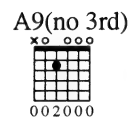
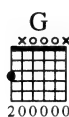
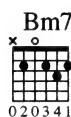
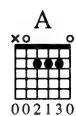
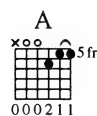
C G D/A

Fade

0 2 4 5 0 0 0 0 0 0 0 0

Fire And Rain

Words and Music by James Taylor



Capo III

A Intro

♩ = 77

Acous. Gtr.

A Verse

Gmaj7

1. Just yes - ter-day morn-in', they let me know
 2. look down up-on me, Je-sus, you got to help
 3. walk- ing my mind to an eas-y time. my

2nd & 3rd times

© 1969, 1970 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
 This arrangement Copyright © 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
 All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
 All Rights Reserved International Copyright Secured Used by Permission

D A E

— you were gone. Su - zanne, the plans they made — put an
 me make a stand. You've just got to see me through an -
 back turned towards the sun. Lord knows when the cold wind blows, it - 'll

2nd time

Gmaj7 A G/E

end to you. I walked out this morn - ing and I
 oth - er day. My bo - dy's ach - ing and my
 turn your head a - round. Well there's hours of time — on the tel-e-phone line to

D A E E

wrote down this song. — I just can't re-mem - ber who to send —
 time is at hand. — I won't make it an - y
 talk a-bout things to come, — sweet dreams and fly-ing ma - chines in

w/ Fill 1: 2nd time

w/ Fill 2: 3rd time

Gmaj7

it to. oth-er way. piec-es on the ground.

C Chorus
D D/C# Bm7 D/E

I've seen fire and I've seen

Rhy. Fig. 1

2nd time w/ Fill 3

w/ Rhy. Fig. 1: 2 times

A **D** **D/C#** **Bm7** **D/E** **A**

rain. I've seen sun-ny days that I thought would nev-er end. I've seen

end Rhy. Fig. 1

Fill 1

Fill 2

Fill 3

1.

To Coda ⊕

D D/C# Bm7 D/E A G D/F# Em7(sus4) Em7

lone - ly times when I could not find a friend, _ but I al - ways thought that I'd see you a - gain..

A9(no 3rd) Asus2

Won't you

2.

G D/F# Em7sus4 Em7 A9(no 3rd) Asus2

al - ways thought. that I'd see you a - gain. _

D.S. al Coda

Been

⊕ *Coda*

G D/F# Em7sus4 Em7

al - ways thought. that I'd see you ba - by,

D Outro

A9(no 3rd) Asus2

one _ more time _ a - gain, now. Thought I'd see

Strumming simile

A9(no 3rd) Asus2

you one _ more time a - gain. There's just a few.

A9(no 3rd) Asus2

_ things com-ing my _ way this time a - round _ now. _ Thought I'd

A9(no 3rd) Asus2

see you, _ thought I'd see you, fire and _ rain _ now. _ Na na na. _

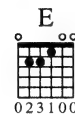
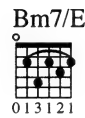
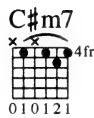
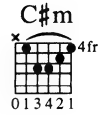
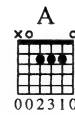
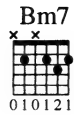
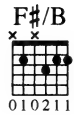
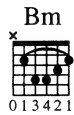
A9(no 3rd) Asus2

_ Na na na _ na na na na na _ na. Na na na _ na na na na na

Fade

Long Ago And Far Away

Words and Music by James Taylor



Capo II, Acoustic Gtr.

Verse

♩ = 50

Bm F#/B Bm7 D/E A Dmaj7

1. Long a-go — a young-man sits — and plays — his wait — ing game, — but
2. love is just — a word. I've heard — when things are be — ing said. —

Rhy. Fig. 1

let ring

T 2 2 2 2 2 2 0 0
A 4 3 3 2 2 3 2 3
B 2 2 2 2 2 2 0 0

C#m G#/C# C#m7 F#m7 Bm7 Bm7/E

things are not — the same — it seems — as in such ten — der dreams. —
Stor-ies my — poor head — has told — me can-not stand — the cold. —

End Rhy. Fig. 1

6 5 4 5 4 4 5 4 2 2
4 4 4 4 4 4 0 2 2 2
4 4 4 4 4 4 0 2 2 0

© 1970 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
This arrangement Copyright © 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved. International Copyright Secured. Used by Permission.

w/ Rhy. Fig. 1

Bm F#m Bm7 D/E A Dmaj7

Slow - ly pass - ing sail - ing ships - and Sun - day af - ter - noon, - like
In be - tween - what might have been - and what - has come - to pass, - a

C#m G# C# C#m7 F#m Bm7 Bm/E

peo - ple - on the moon - I see - are things not meant - to be. - }
mis - be - got - ten, guess - a - las - and bits of brok - ken glass. - }

Chorus

E/A Dmaj7/E E/A Dmaj7/E

Where do those gold - en rain - bows end? - Why is this song - so sad? -

let ring

To Coda

E/A Dmaj7/E E/A Dmaj7/E E/A

Dream-ing the dreams. I've dreamed, - my friend. - Lov-ing the love - I love - to

⊕ Coda

Outro

E/A Dmaj7/E E/A Dmaj7/E

Lov-ing the love _ I _ love _ to love to love to love. _ Wo,

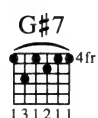
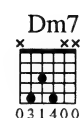
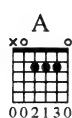
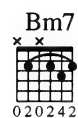
E/A Dmaj7/E E/A Dmaj7/E

no, _ no, no, _ no.

E/A Dmaj7 E/A

One Man Parade

Words and Music by James Taylor



Capo III

Verse

♩ = 125

Bm7*
(Dm7)

E9
(G9)

Bm7
(Dm7)

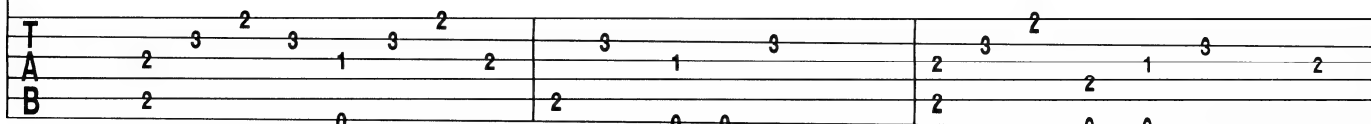
E9
(G9)

Bm7
(Dm7)

E9
(G9)



Acoustic Gtr.



*Chord name based on fingering for acoustic guitar. Chord symbols in parentheses are concert transpositions for vocal and electric guitar.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Put to - geth - er a one — man band. — Take it walk -

(2) 3 3 3 2 3 2 3 1 1 2 3 2 3 1 2 3 2 0 0

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)

— in' on down — the street. Have a one — man pa - rade..

2 3 2 1 3 3 2 3 2 1 3 2 3 0 3 0 2 2 0 2 0 0 0 0 0 0

A (C) Em9 (Gm9) A (C) Em7 (Gm7) A (C) Dm7 (Fm7) G7 (Bb7)

No - bod - y needs — to — know, — 'cause I'm

(0) 0 0 2 2 2 2 3 0 2 0 2 0 2 5 4 3 0 3

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

— right — good at hold - in' on to se - crets and I don't be - lieve — they show..

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

All I want is a lit - tle dog — to be

Elec. Gtr.

8va loco

15

8 10 9 10 10 9

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

walk - in' at my — right — hand, — tak - in' the breeze . just as

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

free as you please, _ may - be check-in' out oc - ca - sion - al gar - bage can. _____

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk-in' 'bout a one man dog, _____ y'all, _____ no - bod - y's friend _ but mine..

A (C) Dm7 (Fm7) G7 (Bb7) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

Hey, now you can say ___ that he's look - in' kind of funk - y, but I

The first system of the musical score consists of three staves. The top staff is the vocal line, starting with a whole rest followed by eighth notes. The middle staff is the piano accompaniment, featuring chords and eighth notes. The bottom staff is the guitar part, showing fret numbers for each string.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) G#7sus4 (B7sus4) G#7 (B7)

do be-lieve he suits me just fine. ___ We were off ___ the road ___ a - gain.
Backups: (Ah! ___)

The second system of the musical score continues the previous system. It features a vocal line with lyrics, a piano accompaniment with chords, and a guitar part with fret numbers. The system concludes with a backup vocal line.

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)
 — blues. — Hey, now (Hey, now.) I was look-in' for my walk-in' cane, —

(2) 3 1 1 1 2 3 2 1 1 3 2 3 1 3 2
 2 0 2 0 0 2 2 0 0

3 4 5 6 4 4 5 6 4 4

E9 (G9) Bm7 (Dm7) E9 (G9) Em9 (Gm9) A (C) Em7 (Gm7)
 ty - in' on my high-way shoes, — think-in' 'bout a one man pa -

2 3 2 0 2 3 1 2 2 3 0 3 0 2 2 0
 2 0 0 2 2 0 0 0 0 0

5 6 4 4 5 5 4 5 6 6 6 10 10 10 8 10
 9 9 9 7 9 10

Em9 (Gm9) Em7 (Gm7) A (C) Dm7 (Fm7) G7 (Bb7)

rade, y'all, _ no - bod - y, no - bod - y, no - bod - y, no - bod - y. Hey! (Hey!)

(No - bod - y,

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

I'm right good at hold - in' on, _ hold - in' on, hold.

The musical score for 'Han-a-lei' is presented in a multi-staff format. The top staff is the vocal melody, with lyrics written below it. The second staff shows guitar accompaniment with chords and fingerings. The third staff is a bass line with fingerings. The fourth staff is a guitar solo with fingerings. The fifth staff is a bass line with fingerings. The sixth staff is a guitar solo with fingerings. The seventh staff is a bass line with fingerings. The eighth staff is a guitar solo with fingerings. The ninth staff is a bass line with fingerings. The tenth staff is a guitar solo with fingerings. The eleventh staff is a bass line with fingerings. The twelfth staff is a guitar solo with fingerings. The thirteenth staff is a bass line with fingerings. The fourteenth staff is a guitar solo with fingerings. The fifteenth staff is a bass line with fingerings. The sixteenth staff is a guitar solo with fingerings. The seventeenth staff is a bass line with fingerings. The eighteenth staff is a guitar solo with fingerings. The nineteenth staff is a bass line with fingerings. The twentieth staff is a guitar solo with fingerings. The twenty-first staff is a bass line with fingerings. The twenty-second staff is a guitar solo with fingerings. The twenty-third staff is a bass line with fingerings. The twenty-fourth staff is a guitar solo with fingerings. The twenty-fifth staff is a bass line with fingerings. The twenty-sixth staff is a guitar solo with fingerings. The twenty-seventh staff is a bass line with fingerings. The twenty-eighth staff is a guitar solo with fingerings. The twenty-ninth staff is a bass line with fingerings. The thirtieth staff is a guitar solo with fingerings. The thirty-first staff is a bass line with fingerings. The thirty-second staff is a guitar solo with fingerings. The thirty-third staff is a bass line with fingerings. The thirty-fourth staff is a guitar solo with fingerings. The thirty-fifth staff is a bass line with fingerings. The thirty-sixth staff is a guitar solo with fingerings. The thirty-seventh staff is a bass line with fingerings. The thirty-eighth staff is a guitar solo with fingerings. The thirty-ninth staff is a bass line with fingerings. The fortieth staff is a guitar solo with fingerings. The forty-first staff is a bass line with fingerings. The forty-second staff is a guitar solo with fingerings. The forty-third staff is a bass line with fingerings. The forty-fourth staff is a guitar solo with fingerings. The forty-fifth staff is a bass line with fingerings. The forty-sixth staff is a guitar solo with fingerings. The forty-seventh staff is a bass line with fingerings. The forty-eighth staff is a guitar solo with fingerings. The forty-ninth staff is a bass line with fingerings. The fiftieth staff is a guitar solo with fingerings. The fifty-first staff is a bass line with fingerings. The fifty-second staff is a guitar solo with fingerings. The fifty-third staff is a bass line with fingerings. The fifty-fourth staff is a guitar solo with fingerings. The fifty-fifth staff is a bass line with fingerings. The fifty-sixth staff is a guitar solo with fingerings. The fifty-seventh staff is a bass line with fingerings. The fifty-eighth staff is a guitar solo with fingerings. The fifty-ninth staff is a bass line with fingerings. The sixtieth staff is a guitar solo with fingerings. The sixty-first staff is a bass line with fingerings. The sixty-second staff is a guitar solo with fingerings. The sixty-third staff is a bass line with fingerings. The sixty-fourth staff is a guitar solo with fingerings. The sixty-fifth staff is a bass line with fingerings. The sixty-sixth staff is a guitar solo with fingerings. The sixty-seventh staff is a bass line with fingerings. The sixty-eighth staff is a guitar solo with fingerings. The sixty-ninth staff is a bass line with fingerings. The seventieth staff is a guitar solo with fingerings. The seventy-first staff is a bass line with fingerings. The seventy-second staff is a guitar solo with fingerings. The seventy-third staff is a bass line with fingerings. The seventy-fourth staff is a guitar solo with fingerings. The seventy-fifth staff is a bass line with fingerings. The seventy-sixth staff is a guitar solo with fingerings. The seventy-seventh staff is a bass line with fingerings. The seventy-eighth staff is a guitar solo with fingerings. The seventy-ninth staff is a bass line with fingerings. The eightieth staff is a guitar solo with fingerings. The eighty-first staff is a bass line with fingerings. The eighty-second staff is a guitar solo with fingerings. The eighty-third staff is a bass line with fingerings. The eighty-fourth staff is a guitar solo with fingerings. The eighty-fifth staff is a bass line with fingerings. The eighty-sixth staff is a guitar solo with fingerings. The eighty-seventh staff is a bass line with fingerings. The eighty-eighth staff is a guitar solo with fingerings. The eighty-ninth staff is a bass line with fingerings. The ninetieth staff is a guitar solo with fingerings. The ninety-first staff is a bass line with fingerings. The ninety-second staff is a guitar solo with fingerings. The ninety-third staff is a bass line with fingerings. The ninety-fourth staff is a guitar solo with fingerings. The ninety-fifth staff is a bass line with fingerings. The ninety-sixth staff is a guitar solo with fingerings. The ninety-seventh staff is a bass line with fingerings. The ninety-eighth staff is a guitar solo with fingerings. The ninety-ninth staff is a bass line with fingerings. The hundredth staff is a guitar solo with fingerings.

The musical score for 'Rain' by The Beatles is presented in three systems. The first system shows the vocal melody with lyrics and guitar accompaniment. The second system shows the piano accompaniment. The third system shows the guitar accompaniment.

System 1: Vocal Melody and Guitar Accompaniment

Chords: Bm7 (Dm7), E9 (G9), Bm7 (Dm7), E9 (G9), Bm7 (Dm7), E9 (G9)

Lyrics: sure 'nough. _ (It's rain - ing, Lis - ten here, Han - a - lei.) been rain - ing (It's rain -

System 2: Piano Accompaniment

The piano accompaniment is written in treble clef with a key signature of two sharps (F# and C#). It features a steady eighth-note bass line and a melody of eighth and sixteenth notes.

System 3: Guitar Accompaniment

The guitar accompaniment is written in treble clef with a key signature of two sharps (F# and C#). It features a steady eighth-note bass line and a melody of eighth and sixteenth notes.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

- in, buck - ets. — Han - a - lei.) Road is cov-ered, mud - dy wa - ter.
(It's rain - in'.)

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "- in, buck - ets. — Han - a - lei.) Road is cov-ered, mud - dy wa - ter. (It's rain - in'.)". Above the staff are chord markings: Bm7 (Dm7), E9 (G9), Bm7 (Dm7), E9 (G9), Bm7 (Dm7), and E9 (G9). The second staff is a piano accompaniment in treble clef. The third staff is a guitar fretboard diagram with six strings and fret numbers (0, 1, 2, 3, 4, 5) indicated. The bottom staff is a bass line in bass clef.

Em9 (Gm9) A (C) Em7 (Gm7) A (C) Em9 (Gm9) A (C) Em7 (Gm7)

Talk-in' 'bout a one man pa - rade, y'all, — and no - bod - y, no - bod - y, no - bod -

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "Talk-in' 'bout a one man pa - rade, y'all, — and no - bod - y, no - bod - y, no - bod -". Above the staff are chord markings: Em9 (Gm9), A (C), Em7 (Gm7), A (C), Em9 (Gm9), A (C), and Em7 (Gm7). The second staff is a piano accompaniment in treble clef. The third staff is a guitar fretboard diagram with six strings and fret numbers (0, 2, 3, 4, 5, 6, 7, 8, 9, 10) indicated. The bottom staff is a bass line in bass clef.

A (C) G7sus4 G7 (B♭sus4) (B♭7) Bm7 (Dm7) E7 (G7) Bm7 (Dm7) E9 (G9)

- y, no - bod - y. Hey! I'm right good at hold - - in' on.
(Woah, _____ hold - - in' on.)

The first system of the musical score consists of three staves. The top staff is a vocal line with lyrics: "- y, no - bod - y. Hey! I'm right good at hold - - in' on. (Woah, _____ hold - - in' on.)". The middle staff is a guitar line in D major (two sharps), featuring a key signature change from the previous system. It includes a triplet of eighth notes. The bottom staff is a bass line in B minor (two flats), also featuring a key signature change. The guitar and bass lines are written in standard notation with fret numbers indicated below the notes.

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

Hold - in' on, _____ hold - in' on. _____
(Hold - in' on, _____ hold - in' on. _____)

The second system of the musical score continues the vocal, guitar, and bass lines. The top staff is a vocal line with lyrics: "Hold - in' on, _____ hold - in' on. _____ (Hold - in' on, _____ hold - in' on. _____)". The middle staff is a guitar line in D major (two sharps), featuring a key signature change from the previous system. It includes a triplet of eighth notes. The bottom staff is a bass line in B minor (two flats), also featuring a key signature change. The guitar and bass lines are written in standard notation with fret numbers indicated below the notes.

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

La

This system contains five staves. The top staff is a treble clef with a key signature of one sharp (F#), showing a melodic line with a final note labeled 'La'. The second staff is a guitar-specific notation with a key signature of three sharps (F#, C#, G#), showing a sequence of chords and single notes. The third staff shows fret numbers for the first four strings. The fourth staff shows fret numbers for the fifth and sixth strings, including a circled '5' in the first measure. The fifth staff is a treble clef with a key signature of one sharp, showing a melodic line with a final note labeled 'La'.

N.C.

la la la la la la la _ la. La la la _ la. La la _ la la. la la la _

This system contains five staves. The top staff is a treble clef with a key signature of one sharp, showing a melodic line with a final note labeled 'La'. The second staff is a guitar-specific notation with a key signature of three sharps (F#, C#, G#), showing a sequence of chords and single notes. The third staff shows fret numbers for the first four strings. The fourth staff shows fret numbers for the fifth and sixth strings, including a circled '5' in the first measure. The fifth staff is a treble clef with a key signature of one sharp, showing a melodic line with a final note labeled 'La'.

w/ ad lib. vocal

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) (G9) E9 Bm7 (Dm7)

— la la la — la la la — la la la — la la la — la la la — la la la —

8va ————— loco

20 17
20 18

4 5 5 4 4 5 4 4 5 5 4 4 4 5

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

— la la la — la la la. — La la la — la la la. No - bod - y,
— la la la — la la la. —)

3 1 2 3 4 5 4

2 0 2 0 0 5 4 5 4 5 4 4 4

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

no bod - y, no - bod - y, no - bod - y has faith. _ Woah! _
(La la la. _ _)

4 5 2 3 2 3 1 3 2 2 0 0 2

5 4 5 4 5 5 4 4 5 5 4 5 4 5

Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

(2) 3 1 3 3 3 3 3 2 2 2 2 2 2 2

2 0 0 5 7 5 5 4 4 5 5 0

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7)

Woah! _____

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It contains a whole note rest, followed by a half note rest, and then a half note 'Woah!' with a long horizontal line for a vocal flourish. The middle staff is a guitar line in treble clef with a key signature of two sharps. It contains a whole note rest, followed by a half note rest, and then a half note chord (Bm7) with a half note chord (E9) and a half note chord (Bm7). The bottom staff is a bass line in bass clef. It contains a whole note rest, followed by a half note rest, and then a half note chord (Bm7) with a half note chord (E9) and a half note chord (Bm7). The bass line includes fingerings: (2 3 2) for the first measure, 2 2 2 for the second, and 2 1 1 for the third.

Fade

E9 (G9) Bm7 (Dm7) E9 (G9) Bm7 (Dm7) E9 (G9)

La la la la — la la la la — la la la. —

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps. It contains a whole note rest, followed by a half note rest, and then a half note 'La' with a long horizontal line for a vocal flourish. The middle staff is a guitar line in treble clef with a key signature of two sharps. It contains a whole note rest, followed by a half note rest, and then a half note chord (Bm7) with a half note chord (E9) and a half note chord (Bm7). The bottom staff is a bass line in bass clef. It contains a whole note rest, followed by a half note rest, and then a half note chord (Bm7) with a half note chord (E9) and a half note chord (Bm7). The bass line includes fingerings: 5 4 4 5 for the first measure, 4 for the second, and 5 5 4 4 5 for the third.

Words and Music by James Taylor

A

002310

E

032100

* Play bass notes with thumb, strum chords with index finger

© 1970 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
This arrangement Copyright © 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC INC.
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved International Copyright Secured Used by Permission

Bm G D

His horse and his cat - tle are his on - ly com - pan -
 So was the turn - pike from Stock - bridge to Bos -

Strumming simile

F#m Bm G

ions.
 - ton,
 though He works in the sad - dle and he
 the Berk - shires seemed dream - like on ac -

D F#m G D

sleeps in the can - yons,
 count of that frost - ing,
 with wait - ing for sum - mer his pas -
 ten miles be - hind me, and

A Em7 A A(add2)

- tures to change.
ten thou - sand more to go.

0 2 2 2 2 0 0 0 0 0 2 0 2 0 0 0

2 2 2 2 2 0 3 3 3 3 0 2 2 2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A G A7

And as the moon ris - es, he sits by his fire.
There's a song that they sing when they take to the

0 2 2 2 2 3 3 3 3 3 3 2 2 2 3 3

2 2 2 2 2 0 0 0 0 0 0 0 2 2 2 2

0 3 0 0 0 0 0 0 0 0 0 0 0 2 2 2

D Bm G D

high - way, think - in' a - bout wom - en and glass - es of beer.
a song that they sing when they take to the sea.

2 3 3 4 4 4 3 3 3 2 2 0

0 2 0 0 0 0 0 0 0 0 0 0

0 2 0 0 0 0 0 0 0 0 0 0

A G A7sus

And clos - ing his eyes as the do - gies re - tire.
A song that they sing of their home in the sky.

D Bm G D(add2)

He sings out a song which is soft but it's clear,
May - be you can be - lieve it if it helps you to sleep,

D Bm E A7sus

as if may - be some - one could hear.
but sing - ing works just fine for me.

C Chorus
D

A7

So — } Good - night, — you

G A7sus D Bm

moon - light la - dies. Rock - a - bye

G D Bm

sweet ba - by James. — Deep greens and blues.

G D Bm7

are the col - ors I choose. Won't you let me go - down.

E7 Asus A G

in my dreams? And rock - a - bye sweet.

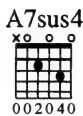
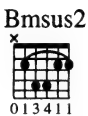
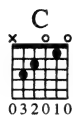
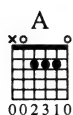
A D

ba - by James. Now the

1. 2.

You Can Close Your Eyes

Words and Music by James Taylor



Intro

♩ = 70

D G A D G Em7 A7sus4

Well the

T 0 2 3 0 2 3 0 0 2 3 0 0 2 3 0 0

A 2 3 0 0 0 2 0 0 0 0 0 0 0 0 0 0

B 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Verse

D

G

A(add2)

A

1. sun is sure-ly sink - ing - down, - but the

2. won't be long - be-fore an-oth - er day. -

0 2 2 3 0 2 2 0 0 2 2 0 0 2 2 0

0 2 2 3 0 2 2 0 0 2 2 0 0 2 2 0

0 2 3 0 0 2 2 0 0 2 2 0 0 2 2 0

Em Bm A G Em7 A7sus4

moon is slow - ly ris - ing, — so
We gon - na have a good time, — and

D G Asus2 A

this old world _ must still _ be spin-ning a - round. _ And
no one's gon - na take _ that time a - way.

Em Bm A G/D G Em9 A D

I _ still _ love _ you. _ } So
You can stay _ as long _ as you like. _ }

Chorus

G Em7 A7sus4 A C G

{ close your eyes. } (close your eyes.)

You can close your eyes. It's all right..

Bm(sus2) Bm Em7 A7sus4 A7

I don't know no love songs and

C G Bm(sus2) Bm

I can't sing the blues an - y - more. But

Em7 D/F# G Em7 D/F# G A

I can sing _ this song _ and you can sing this _ song when I'm _

The first system of the musical score. It consists of three staves. The top staff is the vocal melody in treble clef, with lyrics "I can sing _ this song _ and you can sing this _ song when I'm _". Above the staff are chord markings: Em7, D/F#, G, Em7, D/F#, G, A. The middle staff is the guitar accompaniment in treble clef. The bottom staff is the bass line in bass clef, with fret numbers: 0 0 2 0 0 0 0 1 0 0 3 0 0 2 0 2 2.

To Coda ⊕ D.S. al Coda

Bm(sus2) Bm Em D/F# G Em7 A7sus4 A7

gone. _ It

The second system of the musical score. It consists of three staves. The top staff is the vocal melody in treble clef, with lyrics "gone. _ It". Above the staff are chord markings: Bm(sus2), Bm, Em, D/F#, G, Em7, A7sus4, A7. The middle staff is the guitar accompaniment in treble clef. The bottom staff is the bass line in bass clef, with fret numbers: 2 4 2 4 2 4 2 4 2 4 3 3 5 5 7 5 3 5 5 0 0 0. A note with an asterisk (*) is present in the guitar staff. Below the system, it says "* two guitars arranged for one".

⊕ Coda

Acous. Gtr. 1

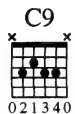
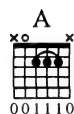
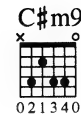
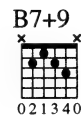
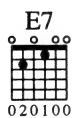
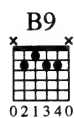
Em7 D/F# G Em A7sus4 A D G A7sus4 A7 D G A D

Acous. Gtr. 2

The Coda section of the musical score. It consists of two staves for acoustic guitar. The top staff is labeled "Acous. Gtr. 1" and the bottom staff is labeled "Acous. Gtr. 2". Above the staves are chord markings: Em7, D/F#, G, Em, A7sus4, A, D, G, A7sus4, A7, D, G, A, D. The staves contain musical notation and fret numbers. The bottom staff has fret numbers: 0 2 3 3 0 3 2 0 2 4 0 0 2 0 2 4 0 2 2 0 2 4 0 2 4 0 2 2 0.

Steamroller (a.k.a. Steamroller Blues)

Words and Music by James Taylor



Capo III

Intro

♩.=66

Verse

12/8

F#7+5 B9

E7

Well, I'm a steam-roll - er, babe. _

T 3 2
A 3 2
B 2 2

0 2 0 2

0 0 0 0 0 0 0 0 0

A7

E7

I'mbound to roll all o - ver you. _

2 2 4 4 5 5 5 4 0

0 0 0 0 0 0 0 0 0

0 1 1 1 1 1 1 1 0

0 0 0 0 0 0 0 0 0

© 1970 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC, INC.
This arrangement Copyright © 1992 EMI BLACKWOOD MUSIC INC. and COUNTRY ROAD MUSIC, INC.
All Rights Controlled and Administered by EMI BLACKWOOD MUSIC INC.
All Rights Reserved. International Copyright Secured. Used by Permission.

E7#9* A7

Yes, I'm a steam - roll - er, now ba - by.

* implied

E7

I'm bound to roll all o - ver you. —

B7#9

I'm gon - n in - ject your soul — with

A D/E A7 E7

some - sweet rock and roll — and shoot you full of — rhy - thm and — blues.

C Verse

E F#7 B9 B+7(#9)* E7

Well, I'm a ce-ment mix-er,

* implied

A7 E7 G A E

a churn-ing urn of burn-ing funk._

E7 G A E E7#9* A D/E A7

Yes, I'm a ce-ment mix-er for you, babe, _

* implied

A D/E A G 4 A G E7

a churn - ing urn ____ of burn-ing funk, hm!

B7+9 4 3

Well, I'm a dem-o - li - tion der - by, — yeah, —

A7 E7 C#m9 F#+7 B9

a heft-y hunk of steam-ing junk. — Woah, - woah, - woah, woah,

E7 (G7) * B7+9 (D7+9) **E** Solo E7 (G7) A7 (C7)

Woah..

Backups: (No, no, babe..)

Elec. Gtr. 2 (w/o capo)

full full full 1/2

* Chord symbols in parentheses are for Elec. Gtr. 2 analysis

E7 (G7)

2 2 4 4 5 5 4 4 | 2 2 2 0 2 0 2 0 2 1/4 2

full full full -1/2 full full --- 1/2 1/2 1/2 1/2

7 7 7 7 7 7 7 7 5 7 5 7/9 7 9 9 9 7 8 10 8

A7 (C7)

2 2 4 4 5 5 4 4 | 2 2 4 4 5 5 4 0 0

full --- 1/2 full

8 10 10 10 10 8 10 10 8 10 10 10 10 10 10 10 10 10

E7 (G7)

2 2 4 0 1 2 0 2 2 | 2 2 2 0 0 0 0 0 1 2

1/2 1/2 full full 1/2

8 10 10 10 10 10 12 11 10 8 10 10 10 10 12 10 10 8 10 8 10 8 9 7 9

B7 (D7) A7 (C7)

1/4

9 0 2 0 0 0 0 0 0 0 2 2 0 0 1 0 0 4 0 1 2 0 2 0 2 0

1/2 1/2 1/2

9 9 9 (9) 9 9 10 12 11 13 13 11 13 13 11 13 11 13 13 11 13 11 12 10

E7 (G7) B7+9 (D7+9)

1/4

2 0 4 0 1 2 0 2 5 2 0 0 0 0 1 2 3 2 1 0 0 0 1 2 1

1/2 full full full 1/2

(10) 11 12 12 10 10 10 12 11 10 8 10 10 8 10 10 8 10 (10) 8 10 8 10 8 10 8 10 8 10 8 10 8 10

Verse

E7 (G7) A7 (C7)

Now, I'm a na-palm bomb, babe, _ just guar-an-teeed _ to blow your mind.

1/4

0 0 2 0 2 0 2 2 0 0 0 0 0 0 0 0 2 0 0 2

12 10 12 12 10 12 12 10 12 12 11 11 11 11 11 11 9 11 11 9 11

Free Time

E7 (G7) C#m9 (Em9) F#m7 (A+7) B11 (D11)

It seems how late - ly, babe, _ got a bad case of steam - roll - er blues. _

11/12 9/10

E7 (G7)

full

5 5 5 3 5 3 5 5 3 5 5 3 5 5/7 6 7/5 3 5 3 5 3 5 3 5 5 4 3 5 4 3 2 5